



BRONZES
IN THE COLLECTION
OF
J. PIERPONT MORGAN

COLLECTION OF J. PIERPONT MORGAN

BRONZES OF THE RENAISSANCE

AND SUBSEQUENT PERIODS

INTRODUCTION AND DESCRIPTIONS

BY

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VOLUME II



PARIS

LIBRAIRIE CENTRALE DES BEAUX-ARTS

MCMX

DESCRIPTIONS.

108 — SAMSON SLAYING THE PHILISTINES.

Michelangelo Buonarroti. Florentine School. Born 1475, in Florence. Died in Rome, 1564.

PLATE LXXIII.

Full-length nude, of muscular proportions, the massive head of great vitality, is bent forward looking down at a Philistine, who kneels in a contorted attitude gripping his adversary round the loins. Samson brandishes aloft in his right hand the jawbone of the ass, about to smite his enemy. His right foot is planted on the neck of a second Philistine who lies dead on the ground. Founded upon Michelangelo's clay model.

H. 14 $\frac{1}{2}$ inches.

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Bardini Collection.

109 — PIETÀ.

Michelangelo. Old copy after Michelangelo's original in St. Peter's, Rome.

PLATE LXXIV.

The Madonna seated, clad in a long robe and mantle, a veil draping her head, supports the Dead Body of the Saviour, which lies upon an ample drapery across her knees. The head and upper part of the Body are supported by her right arm. Her hand, passing beneath the arm which hangs lifeless by the side, holds the Form securely in a semi-recumbent position; the right foot rests on the ground, the left is raised on a small support. Her head is bowed contemplating the inanimate Form with an expression of profound sorrow; the gesture of her outstretched hand is full of touching significance — a mute but eloquent appeal to the faithful for compassion and devotion. Traces of gilding are visible in parts.

H. 14 $\frac{1}{2}$ inches.

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110 — PAIR OF PRICKET CANDLESTICKS.

Benedetto da Rovezzano, Benedetto di Bartolomeo de' Grazini, known as architect and sculptor. Born 1474 at Pistoia, died after 1552 at Vallombrosa near Florence. His master was probably Civitate. Worked at Genoa, for Paris, in Florence and in London.

PLATE LXXV.

The triangular base rests on sphinx-like figures whose bodies terminate in lions' paws; at the sides between these figures, are the symbols of the Evangelists.

From this base rises the tall stem, the lower part gadrooned and decorated with foliage and cherubs' heads; the upper part adorned with acanthus and fluted ornamentation and divided into two portions by a boss decorated with festoons. The whole surmounted by the sconce and pricket.

H. 36 $\frac{1}{2}$ inches.

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Executed for Luigi Mocenigo afterwards Doge of Venice.

III — PAIR OF PRICKET CANDLESTICKS.

Benedetto da Rovezzano. Florentine School.

PLATE LXXVI.

The triangular base rests on three curved legs decorated with leafage and terminating in lions' paws; between them, half-length figures of St. Peter holding the keys, and St. Paul holding the sword. From this base rises the tall stem; the lower stage vase-shaped, decorated with projecting cherubs' heads and festoons of fruit; the upper, baluster-formed, decorated with leafage and fluting, supports the sconce and pricket.

H. 33 inches.

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Executed for Luigi Mocenigo afterwards Doge of Venice.

112 BUST OF PETRARCH.

Probably Gian Marco Cavalli. Born c. 1450. Worked at Mantua.

PLATE LXXVII.

Life-size bust without hands seen almost in full face, the head and neck are covered with a cowl-like drapery. The back is hollow which proves that the bust was originally designed to be placed against a wall. It is now mounted on a bracket of Florentine design of white marble and porphyry.

H. 14 $\frac{1}{2}$ inches.

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Ducal Palace, Urbino.
Barberini Collection, Rome.

113 — MEDALLION.

Andrea Spinelli. Venetian School. Born about 1500. Died in Venice, 1572.

PLATE LXXVIII.

OBVERSE.

Bust portrait in profile of Bernardo Soranzo, Governor of Crete. A characteristic head with strongly marked features, deep-set eye and overhanging brow. The beard is closely cropped and the hair falls stiffly on the neck. The crown of the head is bald. Inscribed with the names of the person depicted and of the medallist.

Diameter : 12 $\frac{1}{2}$ inches.

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REVERSE.

Inscription relating to Bernardo Soranzo, dated 1540.

114 — PORTRAIT OF MARCANTONIO PASSERI.

Paduan. xvi century. Probably Andrea Riccio.

PLATE LXXIX.

Bust almost life-size, with bald head and square-shaped beard, the robe is fastened in front by a ribbon. The treatment is simple and life-like.

H. 15 $\frac{1}{2}$ inches.

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115 — PORTRAIT IN RELIEF OF TITO STROZZI.

Venetian School. Beginning of xvi century.

Bust portrait in profile of the Florentine poet (d. 1505). He wears a round cap, the hair, escaping from beneath it, falls upon his neck. A characteristic type with massive features and short neck, simple and direct in treatment.

H. 7 $\frac{1}{4}$ inches.

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116 — INFANT SATYR.

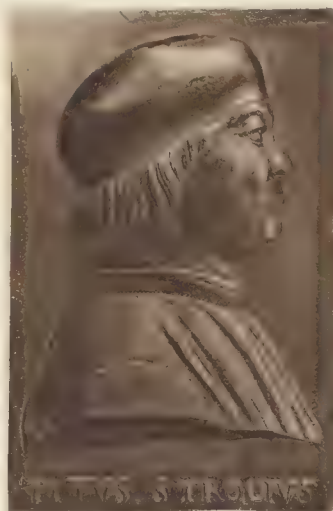
Paduan. Early xvi century.

PLATE LXXX.

Full-length nude almost life-size. The boy is seated on a tree trunk which is covered with a branch of a vine with fruit and leaves; his left arm is uplifted, in his right he holds a bunch of grapes and feeds a lizard which crawls up his outstretched right leg; his head, covered with thick hair but disclosing the pointed ear (which characterises this little figure as a satyr and not an infant Bacchus), is turned to the right, looking down and watching the lizard intently as it swallows a grape. The body leans over to the right, the left leg is drawn up.

H. 17 inches.

Collection of Sir H. Hope Edwardes, Bart.



No. 115.

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117 — FIGURE OF AN INFANT.

Venetian. Late xv or early xvi century.

PLATE LXXXI.

Full-length nude, seated on a porphyry base of two steps, its head bent down, looking slightly to the right; its left arm resting on its thigh, its right raised with

elbow bent and hand resting against its body. Probably designed for a group of the Madonna and Child, reminiscent of the putti in later pictures of Giovanni Bellini.

H. 9 inches.

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D'Yvon Coll.; later, Collection of Sir Thomas Gibson-Carmichael, Bart.

118 — ST. JOHN THE BAPTIST.

Francesco da San Gallo. Florentine School. Born 1494 at Florence where he died in 1576.

PLATE LXXXII.

Full-length standing figure partially clothed in a garment of skins, his right arm extended, the hand holding the baptismal bowl; the left arm falls by his side. The legs and chest are bare and extremely emaciated; the expression is solemn and impressive and the attitude dignified. Signed with the master's name.

H. 20 $\frac{7}{8}$ inches.

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Hainauer Collection.

119 — RECUMBENT FEMALE FIGURE.

Guglielmo or Teodoro della Porta. Florentine. XVI century.

She leans upon her right elbow resting her left hand upon her thigh. Her head, which is covered with a small drapery, is turned to the left looking down. The garment she wears leaves her neck and arms exposed. Her feet are cased in leather which extends half-way up the leg leaving the upper part bare.



No. 119.

Probably a study for one of the allegorical figures on the tomb of Pope Paul III (1534-1550) by G. della Porta in St. Peter's, Rome. Nagler describes the tomb as the most beautiful of all Guglielmo della Porta's works. Perkins in his « Historical Handbook of Italian Sculpture » states that this figure was originally nude, but being considered unsuitable for a church, Teodoro the son of Guglielmo, was directed to drape it in a tunic of bronze. If this is correct the little figure in the Pierpont Morgan Collection should be described as a study by Teodoro della Porta for the proposed alteration.

H. 4 $\frac{1}{8}$ inches.

Pfungst Collection.

120 — GANYMEDE.

Florentine. XVI century. After Benvenuto Cellini (founded upon a restored antique).

PLATE LXXXIII.

Full-length standing nude, his left hand resting lightly on the neck of the eagle which stands beside him looking up. In his uplifted right hand he holds a dove, his hair is bound with a fillet, his head is bent and turned to the left looking down at the eagle.

H. 14 inches.

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121 — TRITON SUPPORTED ON THREE DOLPHINS.

Benvenuto Cellini, Florentine School. Born 1500 in Florence where he died in 1572.

PLATE LXXXIV.

Full-length nude figure, seated upon the interlaced tails of the dolphins whose heads rest on the ground. He leans his left hand on the tail of one and places his foot on the head of another, his right leg is bent in a crouching attitude, the left arm is raised supporting a conch shell in an almost vertical position, he blows through it, flinging his head backward in a somewhat contorted attitude. The figure was designed for a fountain and small jets for water are seen in the mouths of the dolphins, the conch shell being intended for the principal jet of water.

H. 17 $\frac{1}{4}$ inches.

Bessborough Collection.

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122 — FIGURE OF A GRIFFIN.

Benvenuto Cellini. Florentine School.

Foot or support for a coffer or cabinet in the form of a female-headed griffin with outspread wings; round the neck is a bell suspended from a thin chain. Similar to the feet of the casket ascribed to Cellini in the Galitzin Collection.

H. 4 $\frac{1}{4}$ inches.

Bardini Collection.



No. 122.

123 — GANYMEDE.

Italian. XVI century.

PLATE LXXXV.

Full-length standing nude, the head turned to the left with long curls of hair falling about the neck, he stretches out his right hand to the eagle which sits beside him looking up. His left arm raised holding a quiver, his head is turned glancing upwards towards it.

H. 14 inches.

124 — BUST PORTRAIT OF ALFONZO D'AVAILOS,
MARCHESE DEL VASTO.

Leone Leoni, sculptor and medallist. Born at Arezzo, c. 1509.
Worked in Rome, Genoa, Milan, Parma, Venice and Brussels. Died in Venice 1590.

PLATE LXXXVI.

His well-posed head is slightly turned, and looks to the left; he has a full beard and thick hair which leaves the ear exposed. A mantle is draped over his shoulders, the coat of mail beneath is partly visible; round his neck is the collar of the Golden Fleece.

H. 73 inches.

Naples.

According to Plon (B. Cellini, p. 339), this bust came from the "Del Guasto" (Del Vasto?) family at Naples.

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125 — BUST PORTRAIT OF POPE GREGORY XIV.

Italian. Late XVI century; probably 1590.

PLATE LXXXVII.

Seen in full face, with small beard, deep-set eyes and a careworn expression of countenance. He wears the triple tiara and a cope fastened with a morse; the orphreys are adorned with figures of saints. A plaque, or label, surmounted by a cherub's head, at the bottom of the bust, is inscribed: "Gre XIV".

H. 12 $\frac{1}{4}$ inches.

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Ducal Palace, Urbino.
Barberini Collection, Rome.

126 — JUSTICE.

Tadda, Francesco Ferucci, called Cecco del Tadda. Florentine School. Born at Fiesole 1497. Died 1585.

PLATE LXXXVIII.

Female figure partly clad in armour of classic type. She wears a helmet and looks to her left at the scales which she holds suspended from her uplifted hand; in her right she grasps a naked sword. Her feet are shod in leather and bound with thongs, the right firmly planted on the porphyry base, the left partially raised. Study by Francesco Ferucci for the large porphyry statue executed in 1581 for the column in the Piazza Santa Trinità, Florence.

H. 7 $\frac{1}{2}$ inches.

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Pfungst Collection.

127 — MOSES.

Florentine. Second half of XVI century. Follower of Michelangelo.

PLATE LXXXIX.

Full-length standing figure, draped with a long garment which falls in folds to his feet; his head with shaggy beard, is covered with a mantle. He holds the Tables of the Law with both hands and turns his head, looking to the right.

H. 8 $\frac{1}{2}$ inches.

Vasters Collection, Aix-la-Chapelle.

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128 — A GLADIATOR.

Florentine. Second half of XVI century. Style of Domenico Poggini.

PLATE XC.

Full-length standing nude figure of slim proportions, striding forward to the right, his head with thick hair and broad forehead is seen almost in full face. He looks in front of him, and grasping his sword, which he has just drawn from its scabbard, in his right hand, seems about to rush upon his foe.

H. $8\frac{1}{8}$ inches.

Pfungst Collection, formerly in the Collection of Charles I.

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129 — MAN CARRYING A CHILD.

Florentine. Second half of XVI century. Style of Domenico Poggini.

PLATE XCI.

Full-length nude figure of a tall man of muscular build, with massive throat, the head seen in full face is slightly thrown back and inclined to the left shoulder. He strides forward with his left leg, drawing the right after it and carries a child on his left shoulder, resting his right hand upon his hip. The child lays his right hand upon the man's head and looks down at him with a confiding gesture; in his left hand he holds an apple, his wrist is grasped by the man's left hand.

H. $9\frac{1}{2}$ inches.

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130 — NUDE WARRIOR.

Florentine. Second half of XVI century. Style of Domenico Poggini.

PLATE XCII.

Full-length figure striding forward with the right foot, the left raised on a stone and about to follow the right. His left arm is laid across the body with the hand extended, his right is uplifted grasping a weapon (which is now missing) and about to strike a blow. His face wears an expression of tension; he gazes fixedly before him. Thick hair covers his head, leaving the ear exposed.

H. $20\frac{3}{4}$ inches.

Pfungst Collection.

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131 — FORTUNA.

Florentine. XVI century.

PLATE XCIII.

Full-length female figure of slender proportions, slightly draped, with eyes blindfolded and flowing hair. She is poised with the right foot on a globe, the left raised in the air, her left arm uplifted, her head thrown back and turned slightly to the left, her right arm hangs by her side. An extinguished torch, held in the open hand, rests upon her arm.

H. 8 inches.

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132 — DANCING FAUN.

Florentine, c. 1550.

PLATE XCIV.

Full-length nude, his right foot poised on tiptoe, his left touching the ground with the forepart of the foot; the heel and instep raised. His right arm lifted high in the air, his left, with elbow bent, held near his side; the body is slightly inclined to the left. The head turned, looking to the right, is covered with thick curly hair. The pointed ears and small horns springing from the brow, characterise the dancer as a faun or satyr.

H. 23 $\frac{1}{2}$ inches.

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Collection of Count Cassini, St. Petersburg.

133 — DANCING GIRL (A BACCHANTE [?]).

Florentine, c. 1550.

PLATE XCV.

Full-length figure draped from the waist downwards in a transparent garment. She leans over slightly to the right, her right foot advanced, the forepart touching the ground, with heel and instep raised; the left foot kept behind the right and poised on the tips of the toes. Her left arm is raised high in the air, the forefinger pointing upwards, the right, with elbow bent and fingers curved inwards, is held near the side. The head, turned to the left, is admirably set on the pillar-like neck; the hair falls in broad waves on brow and temples and is gathered at the back of the head in a loose knot from which some stray curls escape. The lips are parted, the expression of the features is full of charm, and the graceful lines and rhythmic movement of the body are rendered with great skill.

H. 23 $\frac{1}{2}$ inches.

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Collection of Count Cassini, St. Petersburg.

134 THE PIETÀ OR LAMENT OVER THE DEAD BODY OF CHRIST.

North Italian. xvi century. (Probably Leone Leoni.)

PLATE XCVI.

In the foreground, the Dead Body of the Saviour supported by Nicodemus and Joseph of Arimathea, the Magdalen bending forward holds His left arm pressing her lips to it. Behind, at the foot of the empty Cross, a group of Holy Women and St. John support the fainting form of the Madonna; on the right stands the centurion, on the left Longinus and two of the disciples. In the background are seen the two thieves still bound to their crosses in contorted attitudes. Rocks on the extreme right and left. Low relief.

H. 20 inches.

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135 THE PIETÀ OR LAMENT OVER THE DEAD BODY OF CHRIST.

School of Parma. xvi century, second half.

PLATE XCVII.

Composition of eight full-length figures in the foreground. The Body of the Saviour rests in a sitting posture against the fainting form of His Mother; St. John

bending down supports her, the Magdalen kneeling holds the left arm of Christ. Behind are two of the Maries, with Joseph of Arimathea and Nicodemus who stand beside a tree. In the background on the right the three empty crosses, on the left buildings, intended to represent Jerusalem. Low relief, stamped with a die, tooled and partly gilded.

H. $7\frac{1}{4}$ inches.

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136 — THE ADORATION OF THE SHEPHERDS.

School of Parma. xvi century, second half.

PLATE XCVII.

The shepherds enter on the right; in the centre lies the Infant Saviour adored by His Mother and a female attendant, between them is seen the ox warming the Holy Child with his breath. The Madonna is clad in a long robe and mantle, a portion of which, spread over a broken column, forms the bed whereon the Infant Saviour lies. Behind the Virgin is St. Joseph holding the bridle of the ass. In the background is an arched portico with classic columns inscribed: "Parm. Invent.". Stamped with a die, tooled and partly gilded.

H. $7\frac{1}{4}$ inches.

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137 — VULCAN FORGING AN ARROW.

Italian. Late xvi century.

PLATE XCVIII.

The lame god, a full-length nude figure, stands beside his anvil, his right arm raised about to strike the weapon he is forging, the end of which he grasps with his left hand; the arrow head projects over the edge of the anvil. The head of Vulcan, rugged and vigorous in type, with full beard and matted hair, is inclined to the left and bent forward gazing down at his work.

H. $10\frac{1}{8}$ inches.

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Pfungst Collection.

138 — MARS.

Italian. Late xvi century.

PLATE XCIX.

Full-length nude; a drapery falls over his left shoulder and covers the top of his shield which he holds with his left hand. His right foot planted firmly, his left with bent knee slightly raised. He wears a helmet and turns his head to the right, raising his right arm and bending the elbow, his legs are cased in leather, the feet bound with thongs. On the shield a gorgon's head.

H. $16\frac{1}{4}$ inches.

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Pfungst Collection.

139 — SATYR STANDING BY A TREE.

Italian. xvi century.

PLATE C.

Full-length nude, bending forward and leaning his left hand upon the stump of a tree. He looks down smiling and rests his right arm upon his left thigh, bending the wrist and holding a piece of wood broken from the tree stump.

H. 15 inches.

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140 — MARS.

Italian. Late xvi century.

PLATE CI.

Full-length standing nude, the head, covered by a helmet, is seen almost in profile looking to the right; a small drapery falls over the shoulders and is knotted on the chest. His right hand is on the hilt of his sword which is seen in its scabbard, suspended from a belt passing over the right shoulder; his left, holding a small drapery, rests upon his shield on which is a gorgon's head. He stands upon his cuirass which lies on an octagonal pedestal; on the base, figures of Naiads supporting the pedestal.

H. 22 $\frac{1}{2}$ inches.

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141 — JUNO.

Italian. Late xvi century.

PLATE CII.

Full-length standing nude figure, the head turned to the right with thick hair loosely drawn back from the face and gathered up at the back of the head. Drapery passes from her left shoulder over the back and falls to the ground by her right leg; with her left hand she caresses the neck of the peacock which stands beside her. Mounted on a pedestal of gilded bronze.

H. 7 $\frac{11}{16}$ inches.

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Mannheim Collection.

142 — NATURE.

Italian. Late xvi century.

PLATE CIII.

Full-length standing female figure partially draped, the head turned to the left shoulder and bent down; the hair loosely gathered up at the back of her head and falling upon her shoulders; her hands pressing her breasts. Behind her a goat and a sheep. Mounted on a gilded bronze pedestal.

H. 7 $\frac{1}{2}$ inches.

Mannheim Collection.

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143 — ABUNDANCE.

Venetian. Late XVI century.

PLATE CIII.

Full-length female figure draped, standing upon a vase-shaped pedestal which is ornamented with masks and figures of satyrs with fettered arms. Her thick hair falls upon her neck, she turns her head and looks to the left. Her left foot planted on the ground, her right partially raised. In her right arm she bears a cornucopia filled with the fruits of the earth; with her left hand she holds up the folds of her robe. Her feet and arms are bare. The centre of the cornucopia forms the socket for a candle. The satyrs on the pedestal are founded upon models by Riccio.

H. 20 inches.

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144 — ABUNDANCE.

Venetian. Late XVI century.

PLATE CIII.

Pendant to the preceding with the positions reversed. The cornucopia is held in the left arm; the hair is adorned with a small ornament of triangular form; the right hand holding the folds of the drapery is set further back; the right foot is planted on the ground, the left partly raised. The base is identical with No. 143.

H. 21 $\frac{1}{4}$ inches.

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145 — EWER.

Venetian. XVI century.

PLATE CIV.

Oviform with high handle and curved lip. The body chased with panels enclosed in strapwork containing alternately an eagle and a group of fruit and flowers. The handle beaded and terminating in a claw, set on a satyr mask. The lip of the ewer is chased beneath with a satyr mask and the edge is adorned with scalloping. The foot and the shoulder are decorated with strapwork.

Gilded bronze. Height to top of handle: 14 $\frac{1}{4}$ inches.

146 — NESSUS AND DEIANIRA.

Giovanni Bologna or Bologne, called Gian Bologna. Florentine School.
Born at Douai 1524. Died in Florence 1605.

PLATE CV.

Nessus the Centaur galloping forward, his right arm flung round Deianira, whom he holds with an iron grip on his back; with his left he draws tightly round her waist the end of the long drapery on which she sits.

She flings up her arms, and throws back her head, turning it to her left shoulder and struggling wildly to free herself; her left leg is drawn up in a contorted attitude, her right is stretched out and pressed against the Centaur's back. His face

is bearded and thick hair falls over the forehead; his head is bent, looking down, the features wear an expression of set determination. Signed on the fillet binding the Centaur's hair : IOANNES BOLOGNÆ.

H. 17 inches.

Blenheim Collection.

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147 — VIRTUE OVERCOMING VICE.

Gian Bologna.

PLATE CVI.

Vice as a bearded man, crouching on the ground with arms bound and head pressed forward almost touching the knees. Virtue, a standing female figure, nude save for a small drapery which she holds up with both hands, is about to place her knee on the back of Vice. Her head is turned looking down over her left shoulder. Her hair, rolled back from her temples bound with a fillet and adorned with a chaplet of flowers, is coiled low at the back of her head; a tress escaping, falls over her neck.



H. 11 $\frac{1}{2}$ inches.

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Mannheim Collection.

148 — JUNO.

Gian Bologna.

PLATE CVII.

Full-length standing figure, nude, save for a small drapery which falls over her left shoulder and is drawn across the body with the left hand; her right arm bent, the hand resting upon her breast; the head turned and looking to the right.

In her hair, which is elaborately dressed, is a

crescent. Beside her on the small circular base stands the peacock; her right foot is raised upon a stone and the knee is bent.

Replica of a statuette half life-size in the Museo Nazionale at Florence.

H. 38 inches.

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Goldschmidt Collection, Paris.

149 — A WOMAN DRAWING A THORN FROM HER FOOT.

Follower of Gian Bologna.

Full-length nude. She stands upon her left leg and rests her right upon a pedestal, bending the knee and turning the foot outwards, in order to extract a thorn from the sole. She bends over to the right and looks down at her hand which is in the act of drawing out the thorn. Cupid standing by, looks up at her

and clasps her arm, endeavouring to attract her attention. He rests his right hand upon the base of the pedestal and crosses his left foot over his right. Her hair is bound with a fillet and coiled low on the nape of the neck.

H. 5 inches.

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150 — VENUS AND CUPID.

Follower of Gian Bologna.

PLATE CVIII.

A female figure having just emerged from the bath is in the act of drying herself with her left hand; with her right she holds up a small drapery. She bends her head, looking down to the left. Beside her, seated on a high pedestal, is a child sleeping, his head thrown back and supported by his right arm which rests against the woman's thigh. The introduction of this little figure has caused the composition to be designated "Venus and Cupid".

Replica of the well-known figure of a woman bathing.

H. 9 inches.

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Mannheim Collection.

151 — LAMP.

Gian Bologna.

PLATE CIX.

A dolphin-like winged monster on a low triangular base, the wide-open jaws forming the burner. On its back, seated astride, is a female figure, her thick hair drawn back from her temples showing the ear. Two tresses of hair are brought round her neck and are held in place upon her breast by her right hand, which also holds a handkerchief; her left holds back the upper jaw of the monster. From the waist downwards the limbs, of stunted proportions, are those of a beast, while they terminate in eagle's claws.

H. 8 $\frac{1}{8}$ inches.

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152 — LAMP.

Gian Bologna.

PLATE CLX.

Companion piece to the preceding.

H. 8 $\frac{1}{8}$ inches.

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Mannheim Collection.

153 — CROUCHING FEMALE FIGURE.

Florentine. Follower of Gian Bologna.

Nude full-length figure of a woman kneeling on one knee, her left arm resting on her thigh, with the hand hanging down and supporting the right arm which



No. 153.

is crossed over her breast; her body is bent forward in a crouching attitude as she gazes intently over her right shoulder; her thick hair is waved upon her temples and coiled round the top of her head and on the nape of her neck. Behind her is a shell. This figure, based upon a classic model known as "Venus accroupie", was doubtless intended for a Venus, or a Susanna surprised while bathing.

H. $5\frac{3}{4}$ inches.

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No. 155.

154 MERCURY.

Florentine. xvii century. After Gian Bologna.
Small copy of the celebrated Mercury at Florence.

PLATE CX.

Full-length nude, the head seen in profile turned to the right, wearing the winged helmet. The right arm raised above the head, the left foot poised lightly on the ground supporting the weight of the body, the right leg, with knee bent, raised high in the air. The feet are winged; the pose is indicative of a rapid forward movement.

H. $7\frac{1}{8}$ inches.

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155 GIRL BATHING.

Florentine School. Follower of Gian Bologna.

Full-length nude, of slim proportions, standing upon a six-sided moulded base; she leans her right elbow upon a low column which is covered with drapery and rests her left foot against it. She turns her head and looks down over her right shoulder. Early copy of a figure of larger dimensions by Gian Bologna.

Gilded bronze. H. $6\frac{1}{16}$ inches.

Mannheim Collection.

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156 ST. JOHN THE BAPTIST.

Florentine. Beginning of xvii century.
School of Gian Bologna (?).

PLATE CXI.

Full-length standing figure, seen in full face; the head slightly inclined to the left, the arms hanging down. The left leg is planted on the pedestal, the

No. 157.

right foot is partially raised and the knee bent, the body leans slightly to the right with the left hip thrust forward. The figure is clad in a garment of skins which leaves the arms and legs bare.

Gilded bronze. H. $8\frac{1}{4}$ inches.

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Mannheim Collection.

157 — OLD MAN RIDING A GOAT.

Pietro Tacca. Florentine School. Born 1577 at Carrara. Died near Florence 1640.
Pupil of Gian Bologna.

The animal prances forward, the old man holds its left horn and presses his knees against its flanks. He turns his head and glances to the left, laughing. A small round cap rests on his long hair. His legs and the upper part of his body are bare, a loose drapery falling from his left shoulder and passing round his waist, touches the ground on the off-side of the goat.

H. $6\frac{1}{2}$ inches.

Introduction, p. xxxiii.

Pfungst Collection.

158 — INKSTAND.

THE MARTYRDOM OF ST. LAWRENCE.

Pietro Tacca.

PLATE CXII.

A group of five figures mounted on a triangular base which is supported on the backs of three crouching demons. In front, stretched on the gridiron over the fire, is the saint who leans on his left elbow and raises his right arm looking upwards. At the back, sits the Roman Prefect viewing the scene and directing a soldier who stands near him. The two executioners are beside the gridiron, one kneeling holds up a crowbar, the other bending down holds the bellows in his left hand. In the centre of the composition, in front of the Prefect, is a small bowl decorated with foliage and resting on three claw feet, which is designed as a receptacle for the ink. Probably an early work of the master.

L. 11 inches. — W. 10 inches. — H. $7\frac{1}{4}$ inches.

Collection of Sir Thomas Gibson Carmichael, Bart.

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No. 159

159 — TERMINAL FIGURE AS SUPPORT.

Italian. Late XVI century.

A bearded man, his head sunk on his breast, the lower part of the figure draped. Representing Terminus or possibly Atlas.

H. $5\frac{1}{8}$ inches.

160 — JUNO.

Italian. Late xvi century.

Full-length nude figure, looking towards her right, her right hand on her breast; her left, hanging by her side, holds a small drapery and touches the head of the peacock which stands beside her. Her hair parted in the centre is drawn over her ears and gathered together at the back.

H. $5\frac{1}{2}$ inches.

161 — FIGURE OF A DOG.

Italian. Beginning of xvii century.

The animal lies with its fore-paws on the ground and its hind-paw uplifted in a contorted attitude; it raises its head, howling as if in pain.

Fragment of a group.

L. 2 inches.

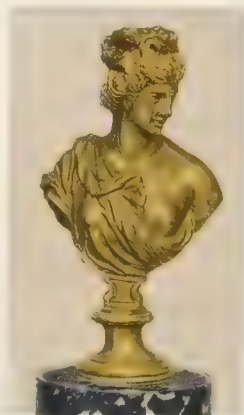
162 — BUST OF A WOMAN.

Italian. xvii century.

The face turned to the left and seen almost in profile, the hair is dressed high on the head. Drapery covers the right shoulder, leaving the left shoulder and breast exposed.

Gilded bronze. H. $6\frac{1}{8}$ inches.

Mannheim Collection.



No. 162.

163 — ST. AGATHA.

Italian. xvii century.

Three-quarter length figure seen in full face, the upper part of her body nude, the lower part draped with a garment which is covered with a decorative design; her arms are bound with cords, her head, which is framed by her thick hair, is thrown back. The lips are parted; she gazes upwards with a wrapt expression awaiting the crown of martyrdom.

H. $5\frac{1}{8}$ inches.

Mannheim Collection.

164 — PORTRAIT OF POPE INNOCENT X.

Italian. xvii century. Possibly Alessandro Algardi. Born at Bologna 1602. Died 1653.

PLATE CXIII.

Bust portrait seen in full face. The Pope wears a mozetta, and a stole embroidered with the dove and fleur de lys, charges from the Arms of the Pamfili. His head is covered by a caumauro. The stole and base are gilded.

H. $11\frac{1}{2}$ inches.

Mannheim Collection.

165 — TRITON AND NAIAD.

Adrian De Vries. Born at the Hague 1560. Died after 1603. Pupil of Gian Bologna at Florence.

PLATE CXIV.

The Triton kneeling, his body half turned, embraces a Naiad with both arms, gazing up at her and throwing back his head; she stands beside him, with one knee bent, glancing downwards, her right arm laid across her breast. Her head, seen in full face, is covered with thick waving hair and bound with a fillet. Designed for the top of a fountain.

H. 25 $\frac{1}{2}$ inches.

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166 — DIANA.

Flemish, c. 1650.

PLATE CXV.

Full-length standing nude figure of a woman of fleshy form, seen in full face and characterised as Diana by the hound which crouches beside her right foot. The upper part of the body slightly turned to the left, the head follows the inclination of the body; she looks straight before her with parted lips and downward glance of the eyes. The thick hair, waved over the temples, covers the ears and is gathered high at the back of the head in a small knot. The left hand is raised and supported by the right arm which is crossed over the body at the waist. The left foot rests upon a low support set in the small round base upon which the figure is placed.

H. 16 inches.

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Alphonse Kann Collection.

167 — WOMAN BATHING HER FEET.

Northern French, c. 1600. Follower of Gian Bologna.

PLATE CXVI.

Nude female figure, seated on a draped pedestal, beside her a vessel of water in which a cloth has been immersed. Bending forward slightly and looking down, she grasps her left leg above the ankle resting it upon her right thigh and turning the sole of the foot outwards, she proceeds to bathe it with the cloth which she draws out of the water with her right hand. Her hair is parted in the centre, and coiled round the head at the back in a thick plait.

H. 6 $\frac{1}{2}$ inches.

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Mannheim Collection.

168 — WOMAN BATHING, BRAIDING HER HAIR.

Northern French, c. 1600. Follower of Gian Bologna.

PLATE CXVII.

Nude figure of a woman seated on the trunk of a tree, which is covered with drapery, her right leg crossed over her left. A kerchief is bound across her forehead.

She braids her hair, which falls in two plaits over her shoulders, and looks towards the left.

H. 7 $\frac{1}{4}$ inches.

Mannheim Collection.

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169 - WOMAN BATHING, TOUCHING HER RIGHT FOOT.

Northern French.

PLATE CXVIII.

Nude female figure, seated upon the stump of a tree, which is covered with drapery. She turns her head and looks down over her right shoulder, touching the sole and heel of her foot, which is turned outwards, with her finger and thumb. The left foot is lightly poised upon the marble pedestal, the knee is bent and the left hand rests upon it. Her hair is coiled high at the back and bound with a fillet.



H. 5 $\frac{1}{8}$ inches.

Mannheim Collection.

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170 — WOMAN
COMBING HER HAIR.

Northern French.

PLATE CXIX.

Nude female figure, seen in full face, seated on a tree stump which is covered with drapery. She combs her hair with her right hand and holds the tress with her left, her head slightly inclined to the right shoulder. Her feet are crossed, the left heel rests against the trunk of the tree, the right is planted on the ground.

Set on a red marble pedestal with gilded bronze mounts.

H. 5 $\frac{1}{8}$ inches.

Mannheim Collection.

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171 WOMAN COMBING HER HAIR.

Northern French.

Full-length nude seated on the trunk of a tree, combing her hair with her right hand and holding the tress with her left. Very similar to the preceding No. 170.

H. 5 $\frac{1}{4}$ inches.

Mannheim Collection.

172 — STATUETTE OF A MAID SERVANT RETURNING FROM MARKET.

Northern French, c. 1600. Follower of Gian Bologna.

PLATE CXX.

Figure of a youthful woman in a short kirtle full at the hips and reaching to the top of the high boots which encase her feet. Over the plain bodice with long sleeves and high collar she wears a short vest laced in front and tied round the waist with a ribbon. On her head a kerchief, which is bound across the forehead and falls over her back, covering her hair except at the side of the face where some thick tresses are visible. On her left arm she carries a market basket; her head is turned to the left shoulder; she steps forward raising her dress slightly at the back with her right hand. Closely connected in many particulars with the group of "Women bathing" (Nos. 167-171).

H. $8 \frac{1}{16}$ inches.

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Mannheim Collection.

173 — VENUS TEACHING CUPID THE USE OF THE BOW.

Flemish[?]. Follower of Gian Bologna, c. 1600.

PLATE CXXI.

Venus full-length nude, kneels on one knee with Cupid in front of her, his body resting against her right knee, his right foot advanced, his left slightly raised, his head bent and looking to the left; he holds the bow and arrow, while Venus guides his hands and instructs him in the art of spanning the bow and letting fly the arrow. Her body is bent forward, she looks down at him and appears deeply absorbed in her task.

H. $8 \frac{1}{8}$ inches.

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174 — ADONIS SLEEPING.

Italian. End of xvi century.

PLATE CXXII.

Full-length seated figure of a youth, partially draped, resting his head upon his left hand and sunk in a deep sleep, his hound watches beside him. His right foot rests upon the body of the dead boar, his left upon the ground.

H. 8 inches.

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175 — CUPID.

Italian. Late xvi century.

PLATE CXXIII.

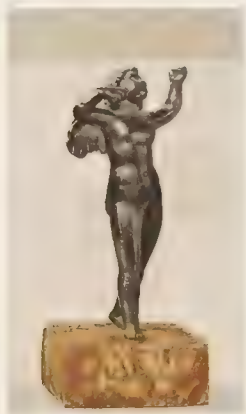
Full-length winged figure, nude save for a small drapery about the loins, in the act of running; the left foot poised on the toes, the right in mid-air. He

looks down towards his right hand, his left arm raised high in the air. The strap from which his quiver is suspended passes over his right shoulder and between his wings.

H. 8 $\frac{1}{8}$ inches.

Phungst Collection.

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No. 175

176 — CUPID.

Italian. Late xvi century.

PLATE CXXIII.

Full-length nude. He looks down to the right and raises his left arm high in the air, the right hangs down. Strap and drapery as in No. 175 but without wings. The left foot is in the act of pressing forward, the right rests partially on the ground, the heel drawn upwards.

The head in both these examples is covered with thick wavy hair.

H. 8 $\frac{1}{8}$ inches.

Companion piece to No. 175.

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177 — CUPID.

Venetian, c. 1600. Roccatagliata (?).

PLATE CXXIV.

Full-length standing nude figure, the head turned to the right and looking downwards. The arm posed as though holding some object which, from other better preserved examples, is known to have been a large shell. The figure is mounted on a small round pedestal decorated with festoons of drapery and conventional roses.

H. 12 inches.

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No. 177

178 — CUPID.

Italian. xvi century.

Nude standing winged figure, the head thrown back and turned towards the left shoulder. The left arm raised, the right bent at the elbow. From the position of the arms it is evident that the figure originally held the bow and was about to let fly the arrow.

Founded upon a composition by Donatello.

H. 3 $\frac{1}{2}$ inches.

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179 — CUPID.

Italian. xvi century.

Full-length standing nude, his head thrown back, his thick hair falling over his shoulders. He bends his right arm and holds a lock of his hair, his left arm raised with hand extended showing the palm. His right foot planted, his left beside it raised on the toes.

H. 3 inches.

Pfungst Collection.

180 — FIGURE OF A MAN.

Venetian. Beginning of xvi century.

Full-length standing figure clad in a long robe and a mantle which falls from the right shoulder, leaving the chest and left arm exposed. The head is seen in full face and is bearded; the hair falls over the shoulders. He holds up his draperies with his right hand and grasps a large book or roll of parchment with his left.

H. 4 $\frac{1}{8}$ inches.



No. 181.

181 — CUPID STANDING ON THE BACK OF A TORTOISE.

Venetian. xvi century.

Full-length nude figure leaning to the right and looking down, one hand rests on the top of his head clutching his hair, the left elbow is bent and the hand raised grasping some object between the fingers. Gilding on the hair, the feet and the back of the tortoise.

H. 5 inches.



No. 183.

182 — VENUS.

Italian. xvi century.

Full-length standing nude figure of very slender proportions, the head raised and looking upwards to the right; she shades her eyes with her right hand; her left arm hangs by her side.

H. 3 $\frac{1}{16}$ inches.

183 BOY BALANCING HIMSELF ON A BALL.

Italian. End of xvi century.

Full-length nude, his left foot is poised on a ball, the right is lifted high in the air. His right arm and hand are raised, his left

extended. His head, with thick hair resting in a heavy curl upon his forehead, is slightly inclined to the right shoulder.

H. $3\frac{1}{4}$ inches.

184 — CUPID SEATED.

Italian. Beginning of xvii century.

He sits cross-legged upon an oblong base, his right hand supporting his head, which is turned to the left looking upwards in a contemplative attitude. His body is bent forward and his left arm is supported on the left thigh. His quiver, in an upright position, is fastened by a strap to the waist.



No. 184.

H. $2\frac{1}{2}$ inches.

185 — FIRE DOGS.

Jacopo Sansovino, Jacopo Tatti, called Sansovino.
Born at Florence 1486. Died at Venice 1570. Venetian School.

PLATES CXXV, CXXVI.

Female demi-figures; the bodies terminating in leafage and resting on scrollwork feet. Round the neck of each figure is suspended an heraldic shield on which the arms have been wilfully defaced. The head and neck of both figures are powerfully modelled and

the type is fine. The hair is drawn back from the face, showing the ear, and is adorned with a string of pearls.

H. 21 inches.

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Goldschmidt Collection, Paris.

186 — KNOCKER.

Venetian. xvi century. Closely connected with Jacopo Sansovino.

PLATE CXXVII.

In the centre a seated female figure (Charity?) draped and resting her left hand upon her breast, her right is laid upon the head of a child who clings to her knee and looks up at her; she looks down at a second child, who, kneeling upon one knee, also gazes up at her. Above are two winged genii holding a blank escutcheon.

The whole is framed in by foliage boldly treated and of admirable quality; the execution in *cire perdue* is remarkably delicate.

H. $12\frac{1}{2}$ inches.

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187 — INKSTAND.

Venetian. Style of Jacopo Sansovino.

PLATE CXXVIII.

The body, gadrooned and circular in form, is supported on the backs of three nude male figures. Each figure raises his right arm, as though to ease the weight

of the burden on his back, and leans upon his left hand clutching the edge of the small base on which he sits. The top, conical in form with shaped flutings, is surmounted by a nude winged cupid holding a torch in his right hand.

H. $8\frac{1}{8}$ inches.

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Pfungst Collection.

188 — INKSTAND IN THE FORM OF A MERMAID.

Venetian. School of Sansovino. Second half of XVI century.

PLATE CXXIX.

Nude seated female figure, seen to the waist, her head covered by a helmet; the lower part of the body ends in twisted tails, between which is held the receptacle for the ink; it rests upon ball feet, the front having a blank escutcheon surrounded by a decorative design. The mermaid's body is bent slightly forward; she looks in front of her and holds the handles affixed to the rim of the inkstand, with both hands.



H. 5 inches.

Pfungst Collection.

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189 — LAMP FORMED AS A SHELL.

Venetian.
School of Sansovino. Second half of XVI century.

PLATE CXXX.

A boy clad as a Neapolitan fisher crouches on the shell, blowing a pair of bellows to fan the flame. The shell, which is balanced on the tail of a dolphin, is in turn supported on a fluted baluster stem rising from a stand composed of cherubs' heads with upstanding wings. The stand is supported by female demi-figures whose bodies terminate in curved legs.

H. 11 inches.

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190 — MORTAR.

Venetian. XVI century.

Decorated in low relief with cupids holding a coat of arms, and with masks and floral ornaments. On the foot are acanthus leaves and fleurs de lys alternating.

H. $4\frac{15}{16}$ inches.

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Pfungst Collection.

191 — MORTAR

Venetian. XVI century.

PLATE CXXXI.

The lower part decorated with a band of acanthus leaves, the handles formed by two winged demi-figures.

H. 11 $\frac{1}{8}$ inches.

Pfungst Collection.

192 — BOWL OR WINE COOLER.

Paduan. Beginning of XVI century.

PLATE CXXXII.

Decorated with festoons of fruit and with scroll-work, leafage and mythological subjects. In the centre of the decorative scheme are vases supported respectively by female demi-figures, and by wyverns rampant. The foot supporting the bowl is modern.

H. 7 $\frac{1}{4}$ inches.

193 194 FIRE DOGS.

A pair representing War and Peace.

Alessandro Vittoria. Venetian School. Born at Trent 1525. Died in Venice 1608.

WAR

PLATE CXXXIII.

The pedestal of open strapwork centred by a male terminal figure, with nude winged genii seated on either side. From this rise a vase-shaped stem decorated with projecting ram's heads and two winged genii, each kneeling with one knee upon the rams' heads. The stem is surmounted by the full-length figure of War, represented as a female figure, fully draped, wearing a helmet and bearing a shield on her left arm; her head is turned to the right. By her left leg, which is bare to the thigh, crouches a figure holding a blank escutcheon.

H. 45 inches.

PEACE.

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PLATE CXXXIV.

Base and pedestal as in preceding. The statuette of Peace surmounts the whole, as a draped female figure holding in her right hand a cornucopia filled with the fruits of the earth and in her left an inverted torch. The head is slightly turned looking to the left, the hair is drawn off the temples showing the ear, the right leg is raised on a helmet, the left planted on the small base.

H. 44 inches.

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195 INKSTAND.

School of Alessandro Vittoria.

PLATE CXXVIII.

Triangular in form with masks of children in the centre of each side. Three dolphins form the stand, the heads resting on the ground.

On the cover a full-length standing figure of Cupid, his head turned to the right shoulder, his left arm hanging by his side, his right hand on his breast.

H. $3\frac{1}{4}$ inches.

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Pfungst Collection.

196 — INKSTAND.

School of Alessandro Vittoria.

PLATE CXXVIII.

In the form of a gadrooned vase on a slender stem supported by three demi-figures of winged children united at the base by scroll-work.

The cover is surmounted by a seated figure of Cupid holding up a wreath with both hands on his left side; his head and body are inclined to his right, he looks in front of him with a downward glance.

H. $8\frac{1}{16}$ inches.

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Pfungst Collection.

197 — INKSTAND.

Venetian. Second half of XVI century.

PLATE CXXXV.

Highly decorated supported by female demi-figures whose bodies terminate in claw feet and birds' tails; escutcheons — on one of which are two roses the arms of the Mocenigo family — are set between these figures separating the outspread wings from one another. The cover is adorned with masks, festoons and spread eagles; the top is surmounted by a rearing horse with a shield.

H. $8\frac{1}{4}$ inches.

198 — CANDLESTICK.

School of Alessandro Vittoria, c. 1600.

The base, circular adorned with scrolls and other ornaments; the stem, vase-shaped enriched with garlands and bearing shields of arms; the socket decorated with festoons and female masks.

H. $8\frac{7}{16}$ inches.

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199 — A PAIR OF CANDLESTICKS.

Venetian. First half of XVI century.

PLATE CXXXVI.

Circular base, the baluster-shaped stem divided into two tiers: the lower rests on sea-horses and is adorned with sphinx-like figures; from this rises the upper tier with gadrooned base, decorated with acanthus leaves, foliated masks and garlands. The whole is surmounted by the socket.

H. $6\frac{7}{8}$ inches.

Collection of Prince Canonica.

200 — A PAIR OF CANDLESTICKS.

Alessandro Vittoria.

PLATE CXXXVII.

The round base is supported upon the backs and outspread wings of female demi-figures whose bodies terminate in claw feet and birds' tails. The sockets are formed by two-handled vases decorated with masks.

H. 6 $\frac{1}{2}$ inches.

Rodolphe Kann Collection.



201 — FIGURE OF A GAZELLE.

North Italian. XVI century.

PLATE CXXXVIII.

The animal lies on the ground rubbing its neck with its right hind foot.

L. 15 inches.

Rodolphe Kann Collection.

202 — THE MADONNA
AND CHILD.

German. End of XV century.

No 202

The Virgin seated on a low throne the base of which is adorned with a decorative border. Her head is draped with her mantle which falls in heavy folds over the knees. She holds the Infant Saviour, who stands on her left knee resting His head against His mother's cheek. Both figures are seen in full face.

H. 5 $\frac{1}{2}$ inches.

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203 — EVE.

German. Hans Vischer, son and pupil of Peter Vischer the Elder. School of Nuremberg. Born in Nuremberg. Died after 1549, probably at Eichstadt.

PLATE CXXXIX.

Full-length standing nude, her left arm extended holding the apple in her hand. Her thick hair, parted in the centre, falls over the temples on the right side of her face and is drawn back showing the ear, a long tress falls upon her left shoulder, she bends her head slightly, turning to the left to look at the fruit. The right arm hangs down, the hand, holding a small broken branch of the tree with the apple attached, is pressed against her right thigh.

H. 19 $\frac{1}{2}$ inches.

Spitzer and Hainauer Collection.

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204 — ARISTOPHANES.

German. XVI century.

PLATE CXL.

Half-figure of a bearded man, wearing a garment with long sleeves tied in at the waist and a cowl-like cap covering his long hair. He looks to the right, resting his right hand on an open book which is set up on end, his left hand holds an hour-glass with a scroll inscribed with the legend: "Vita Brevis". On the cover of the book is inscribed: "Ars Longa". The whole rests upon a low wooden pedestal decorated with cornucopiae, fruit and foliage.

This bust has always been traditionally known as Aristophanes, but the motto "Life is short and Art is long" points to its being Hippocrates.

H. $8\frac{1}{2}$ inches.

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Willert Collection.

205 — FIGURE OF A MAN AS CANDELABRUM BEARER.

German. Peter Vischer the Younger, son and pupil of Peter Vischer the Elder.
School of Nuremberg. Born 1487. Died 1528.

PLATE CXLI.

Full-length nude figure of a bearded man seen in full face, his arms extended and grasping in each hand a sickle-like object designed as a candle-holder. He stands on a small circular base raised upon a three-legged pedestal which is adorned with shells, serpents, cherubs' heads and other decorative ornaments, the legs supporting the stand end in claw feet.

H. $13\frac{1}{4}$ inches.

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Felix Collection.

206 — BUST OF A FEMALE SAINT (ST. CATHARINE [?]),

ADAPTED AS A RELIQUARY.

Veit Stoss. School of Nuremberg. Born c. 1450 probably at Nuremberg.
Worked there and at Cracow. Died at Nuremberg 1533.

PLATES CXLII, CXLIII.

Seen in full face, the head thrown back and slightly inclined to the left, with eyes cast down and finely modelled features. A small circlet adorns the hair which falls in a waving mass over the shoulders and back. Her robe is open at the neck showing the full throat and is fastened in front with an ornament having the form of the letter K. A band of incised scroll-work with trefoils in relief at intervals, passes round the lower part of the bust. A square opening at the top of the head admitted the relics and was covered originally with a crystal. Remains of gilding on the hair, the border of the robe, the decorative band of ornament, and elsewhere. The bust came by inheritance into the possession of its late owner about thirty-five years ago, but nothing is known with certainty as to its earlier history. According to some accounts it was once in a wooden church near Zamosc in Western Galicia, the building was destroyed some seventy years ago.

H. $12\frac{1}{2}$ inches.

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207 — FIGURE OF A MAN WITH VULTURE AND SERPENTS.

Venetian. XVI century.

PLATE CXLIV.

Nude figure of a man standing on a rock, his head turned towards his right shoulder. He grasps with his left hand the neck of a vulture which stands beside him; serpents are coiled round the bird and round the body of the man who grasps the coils of one of the reptiles with his right hand. The figure of the man is grotesque in drawing, the stunted body being surmounted by a head of massive proportions with thick hair and beard. In the hair are tongues of flame while the brow of the figure is adorned with a garland of reeds or small branches partly consumed by the flames. This figure probably represents one of the elements, *i. e.* "Fire".

H. 11 inches (without marble base).

208 — FIGURE OF A BOY WITH VULTURE AND SERPENTS.

Venetian. XVI century.

PLATE CXLV.

Pendant to the preceding. He grasps the vulture's neck with his right hand and the coils of the serpents with his left. His head, which is wreathed with fruit, flowers, and foliage, is thrown back and slightly inclined to the left shoulder, his lips are parted and he looks upwards. This figure, if its pendant represents the element "Fire", should be designated "Earth".

H. 11 inches (without marble base).

209 — FIGURE OF A RECUMBENT LION.

Flemish. XIII century. Dinanderie bronze.

PLATE CXLVI.

Archaic in treatment with thick mane, wide-open jaws and attenuated body. Designed for the base of a candelabrum and originally, with the two following examples, in the Cathedral of St. Hubert at Luxembourg.

L. 11 inches. — H. 9 inches.

209^A — RECUMBENT LION.

Pendant to the preceding. Dimensions as above.

209^B — RECUMBENT LION.

Pendant to the preceding. Dimensions as above.

210 — ST. PETER.

Flemish. End of XV century.

PLATE CXLVII.

Full-length standing figure seen in full face, clad in a long robe and mantle and holding a book and one large key. Roughly executed and archaic in the

treatment of the hair and beard and in the drawing of the features and of the hands.

One of a series, of which Nos. 211-213 formed part; perhaps belonging to the decoration of a shrine.

H. 12 $\frac{1}{2}$ inches.

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211 — FIGURE OF A SAINT (ST. JOHN THE EVANGELIST[?]).

Flemish. End of xv century.

PLATE CXLVIII.

Full-length standing figure holding a chalice from which issues a dove(?). He points to it with his right hand.

H. 12 $\frac{1}{2}$ inches.

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212 — ST. ADRIAN.

Flemish. End of xv century.

PLATE CXLIX.

Full-length standing figure, wearing a long mantle over his armour and a cap with wide brim which covers his conventionally treated hair. He holds a sword beneath his mantle with his right hand and a small anvil, the emblem of his martyrdom, in his left; at his feet is a lion.

H. 12 $\frac{1}{2}$ inches.

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213 — ST. STEPHEN(?).

Flemish. End of xv century.

PLATE CL.

Full-length standing figure seen in full face, tonsured and wearing ecclesiastical vestments. He holds a book in his right hand and some objects which appear to be stones in the folds of his garment.

H. 12 $\frac{1}{2}$ inches.

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214 — MERCURY AND CUPID.

Flemish. xvii century. Probably François Duquesnoy.

François Duquesnoy, called Fiammingo. Born 1594. Died 1644. Worked in Rome and Brussels.

PLATE CLI.

Mercury full-length standing nude, he holds the Caduceus in his left hand and rests his right on a tree stump, bending his knee and leaning over to the right; he turns his head and looks down at Cupid who sits on the ground looking up at him, his right hand raised, his left foot pressed against Mercury's foot.

H. 25 inches.

Introduction, p. XL.

215 — MERCURY AND CUPID.

Flemish. xvii century. Probably François Duquesnoy.

PLATE CLII.

Mercury full-length standing nude, resting his left elbow on the stem of a tree and grasping Cupid's bow in his hand. His right elbow bent, the hand

resting upon his breast the forefinger pointing to the bow at which he looks, turning his head to the left. Beside him is Cupid standing on tiptoe, his right foot raised in the air, he stretches up his right arm for his bow and looks imploringly at Mercury, throwing his head back and gazing upwards.

H. 25 inches.

Introduction, p. xli.

216 — HUNTER WITH HOUND.

Flemish. xvii century.

PLATE CLIII.

Full-length nude male figure bending down and holding the hound by a ring attached to its collar. His left foot is advanced, his left arm bent across his chest. His head, covered with crisply curled hair leaving the ear visible, is slightly thrown back, he glances upwards.

H. 11 $\frac{1}{4}$ inches.

Introduction, p. xli.

217 — FIGURE OF A BULL.

Flemish. xvii century.

PLATE CLIV.

Of powerful build with head bent down preparing to dash forward, its tail lashing the air.

H. 7 inches. — L. 12 inches.

Introduction, p. xli.

Woronzoff Collection.

218 — A HOUND.

Flemish. xvii century.

PLATE CLV.

Its fore-paws in the air, its tail stiffened, ears thrown back and jaws open, about to make a spring.

H. 7 $\frac{1}{4}$ inches.

Introduction, p. xli.

Hoenschel Collection.

219 — VENUS HOLDING THE APPLE.

Francavilla, Pierre Francheville, known as Francavilla. Born at Cambrai 1548. Died c. 1618 in Paris.
Follower and assistant in Italy of Gian Bologna.

PLATE CLVI.

Full-length nude female figure mounted on a marble base. She turns her head to look at the apple which she holds aloft in her right hand; her left arm is extended with elbow bent and open hand showing the palm.

H. 15 inches.

220 — BUST OF A YOUNG GIRL (DIANA [?]).

French. xviii century.

PLATE CLVII.

The head is bent, looking down, the eyes glancing to the right. The hair is brushed off the temples and dressed in a roll at the top of the head; a plaited

tress is laid fillet-wise across the front. A small drapery passes round the neck and across the chest.

H. 20 $\frac{1}{2}$ inches (including the marble base).

Introduction, p. XLII.

221 — BUST OF A YOUTH (ACTAEON[?]).

French. XVIII century.

PLATE CLVIII.

He looks down smiling, the head inclined to the left, his long hair falls over his shoulders, and clusters upon his brow. He wears a breastplate and a small drapery over the left shoulder.

H. 20 $\frac{1}{2}$ inches (including the marble base).

Introduction, p. XLII.

222 — DIANA.

French. XVIII century.

Jean Antoine Houdon. Born 1741 at Versailles. Died in Paris 1828.

PLATE CLIX.

Full-length nude, stepping forward with her left foot, the right raised, touching the ground with the point of the toes only, she holds an arrow in her right hand and the bow in her left which hangs by her side. Her head turned, is seen almost in full face. Her hair is adorned with the crescent.

The work was completed in 1778.

H. 22 inches.

Introduction, p. XLII.

223 — FIDÉLITÉ.

French. XVIII century. Houdon.

PLATE CLX.

Full-length standing female figure, draped in a long loose garment which has slipped from her left shoulder, and is open at the left side leaving the leg uncovered from above the knee downwards. A spaniel lies across her left arm, supported by her hand. In her right hand she holds up a heart. Her head is turned to the left, looking down at the dog on her arm. A mask lies on the ground at her feet.

H. 10 $\frac{1}{2}$ inches.

Introduction, p. XLII.

224 — MAIDEN ATTENDED BY CUPIDS.

French. XVIII century. Clodion(?).

Claude Michel, called Clodion. Born at Nancy 1738. Died in Paris 1814. Worked in Paris and Nancy.

PLATE CLXI.

Full-length nude, hastening forward, her left foot planted, her right raised in the air. Her right arm is extended and held by a cupid, a second clings to her left hand, a third pushes her gently forward. Her head is bent slightly as she

gazes eagerly in front of her. Her hair is bound with a fillet and hangs loose about her neck; a small drapery falls from her right shoulder.

H. 16 inches.

Introduction, p. XLII.

225 — YOUTH ATTENDED BY CUPIDS.

French. XVIII century. Clodion (?).

PLATE CLXII.

Full-length nude; he rushes forward with both arms extended. His right leg is raised high in the air, his left poised lightly on the toes in the act of speeding forward. Cupids surround him urging him on by word and deed. His head is raised and inclined slightly to his left; a small drapery falls from his left shoulder.

H. 16 inches.

Introduction, p. XLII.

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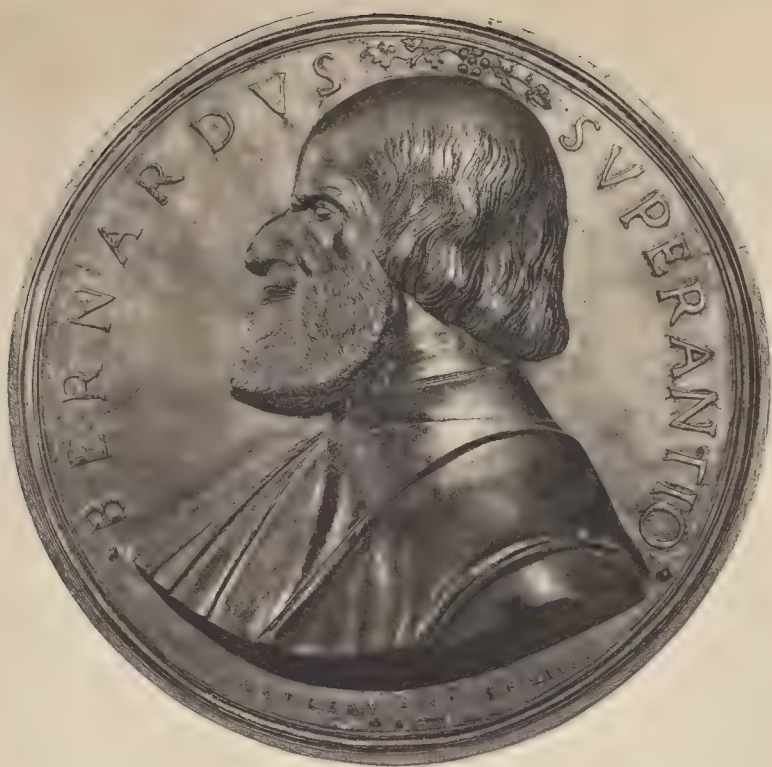


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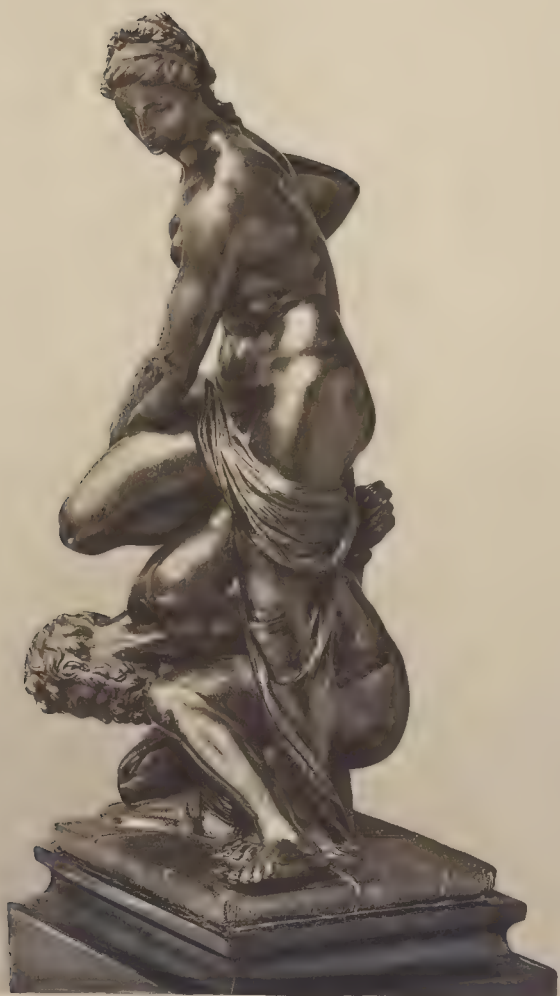


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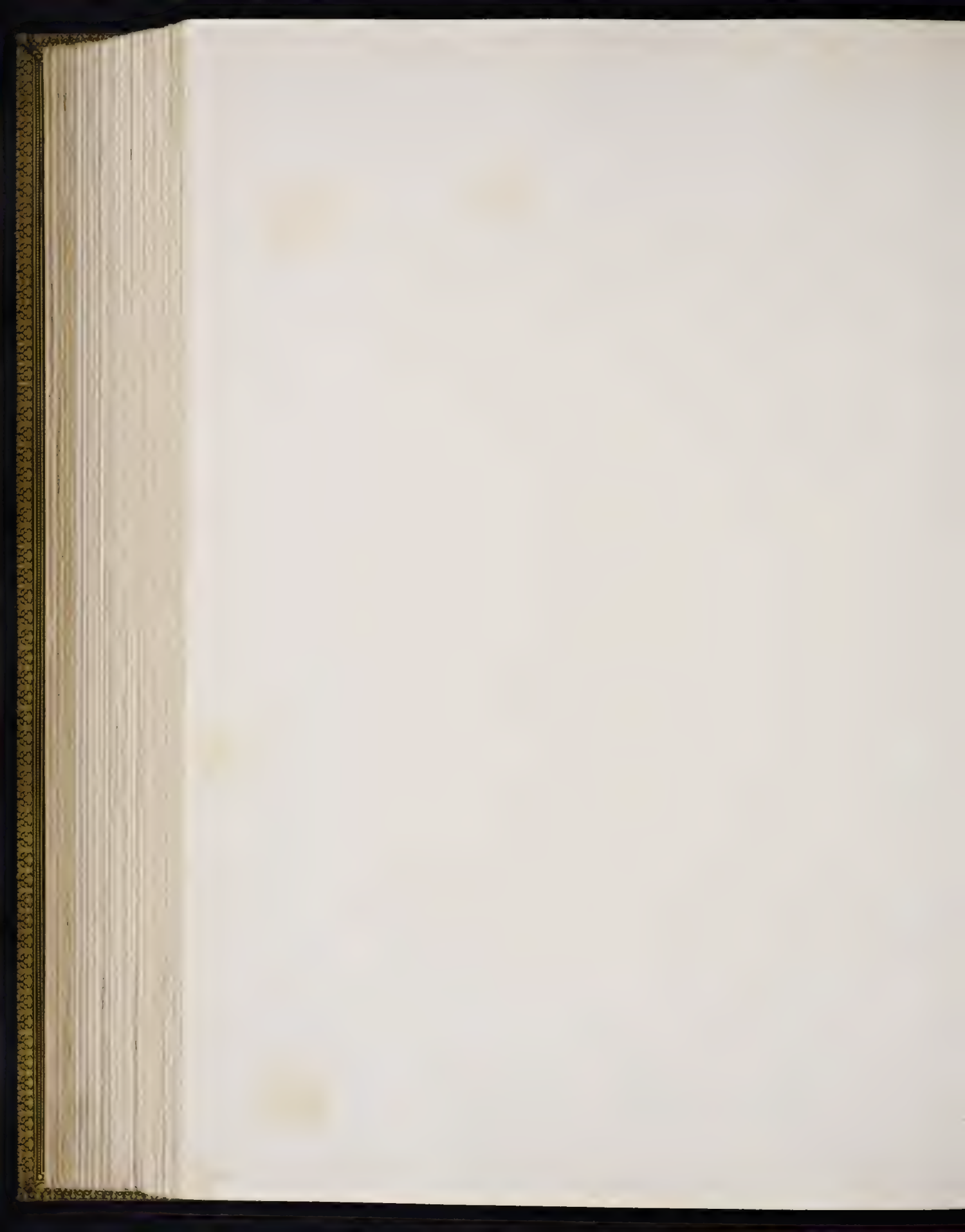


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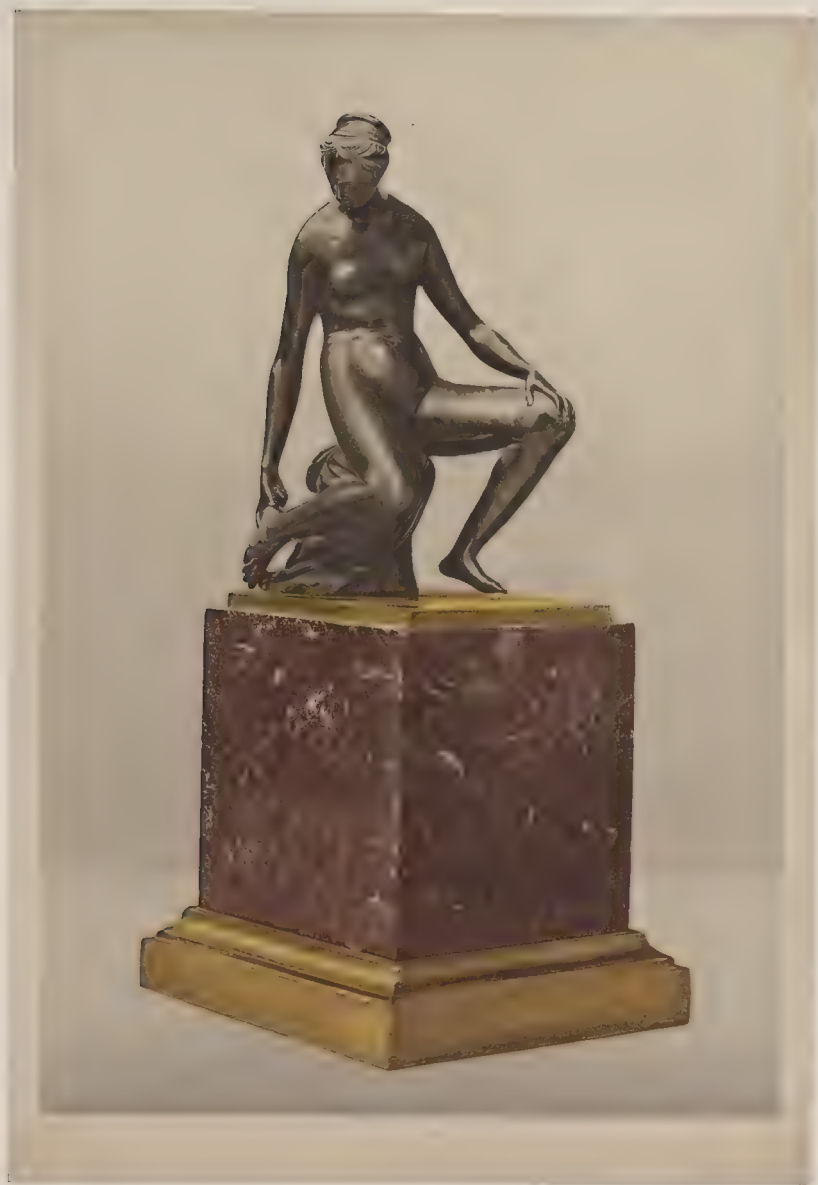


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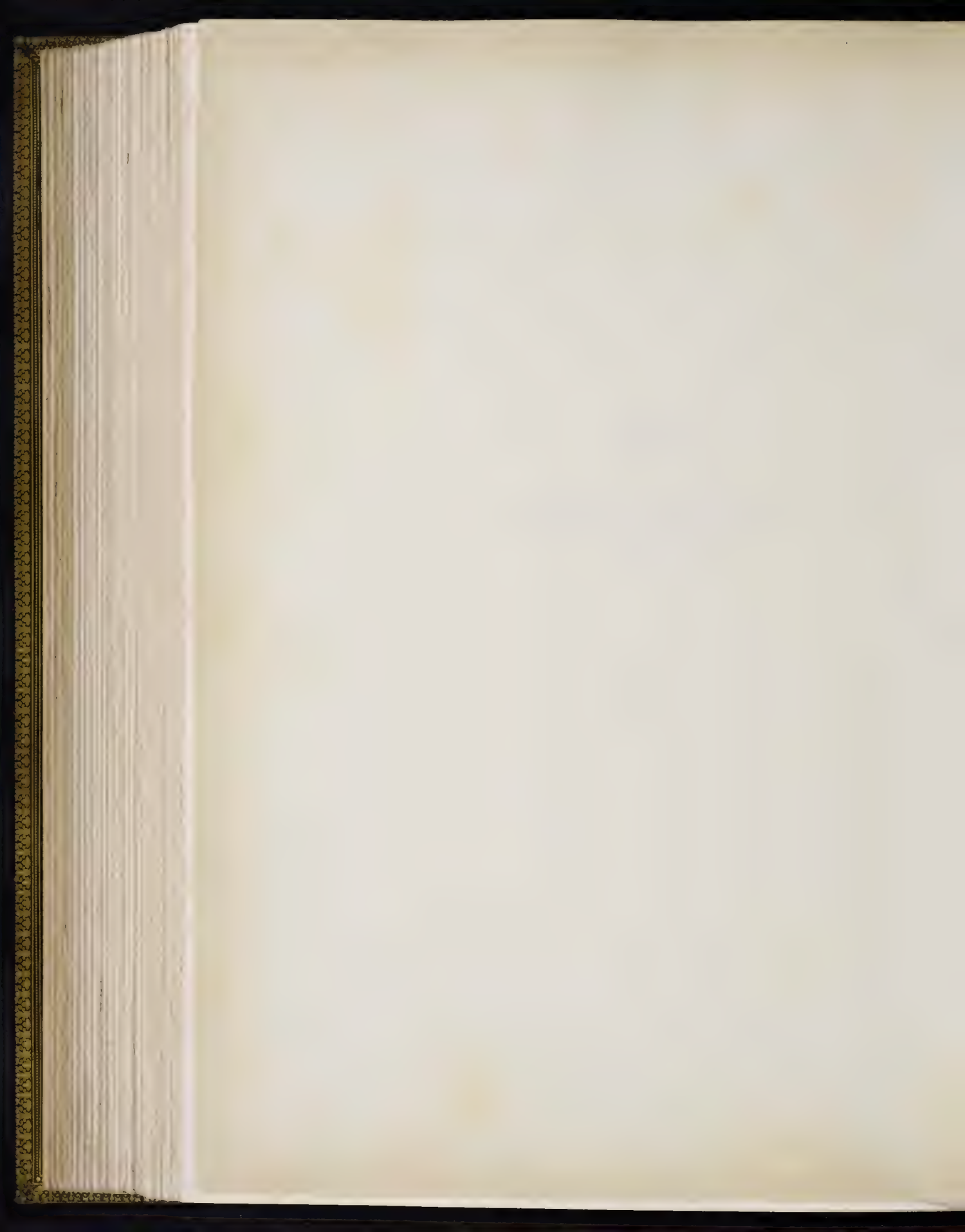




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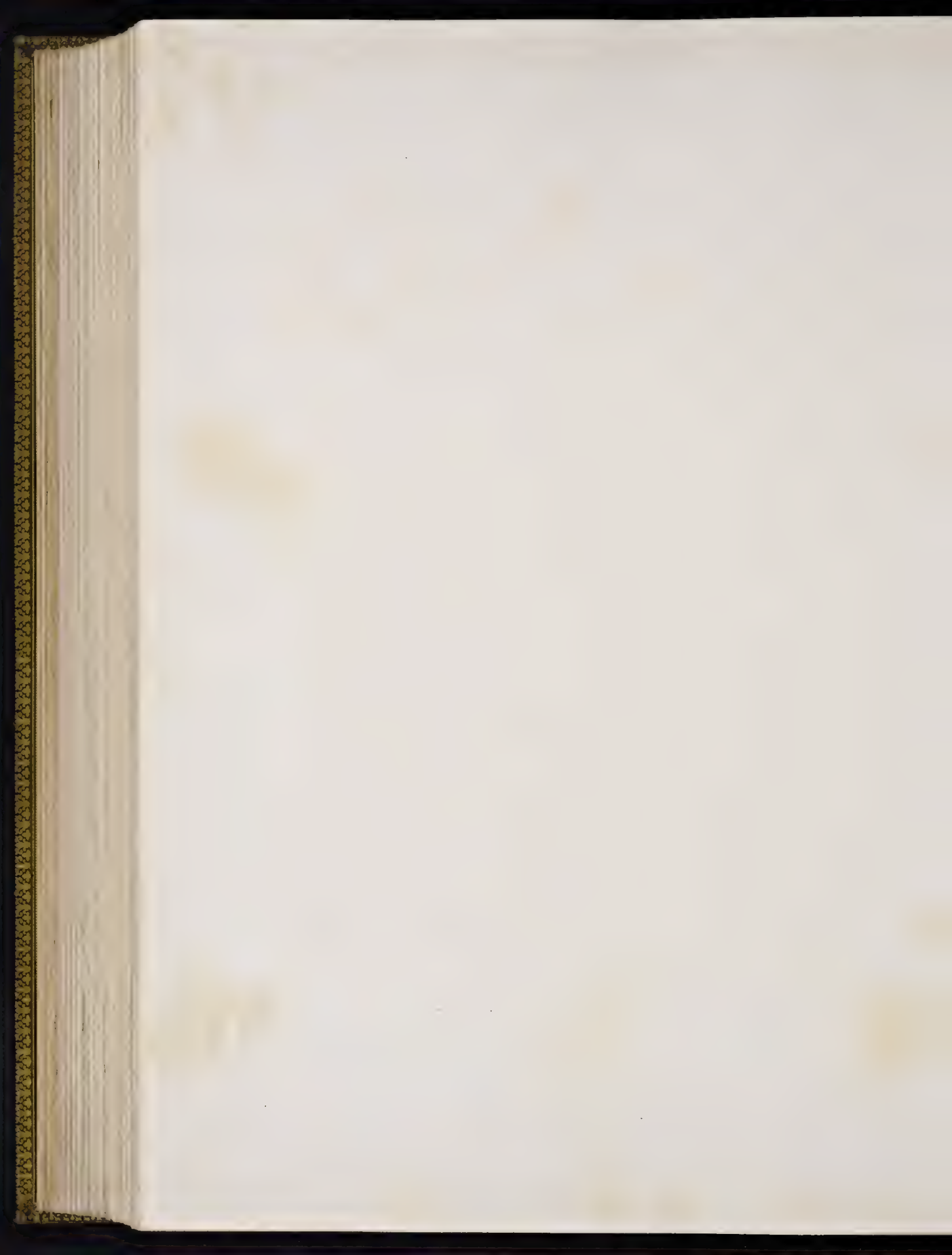


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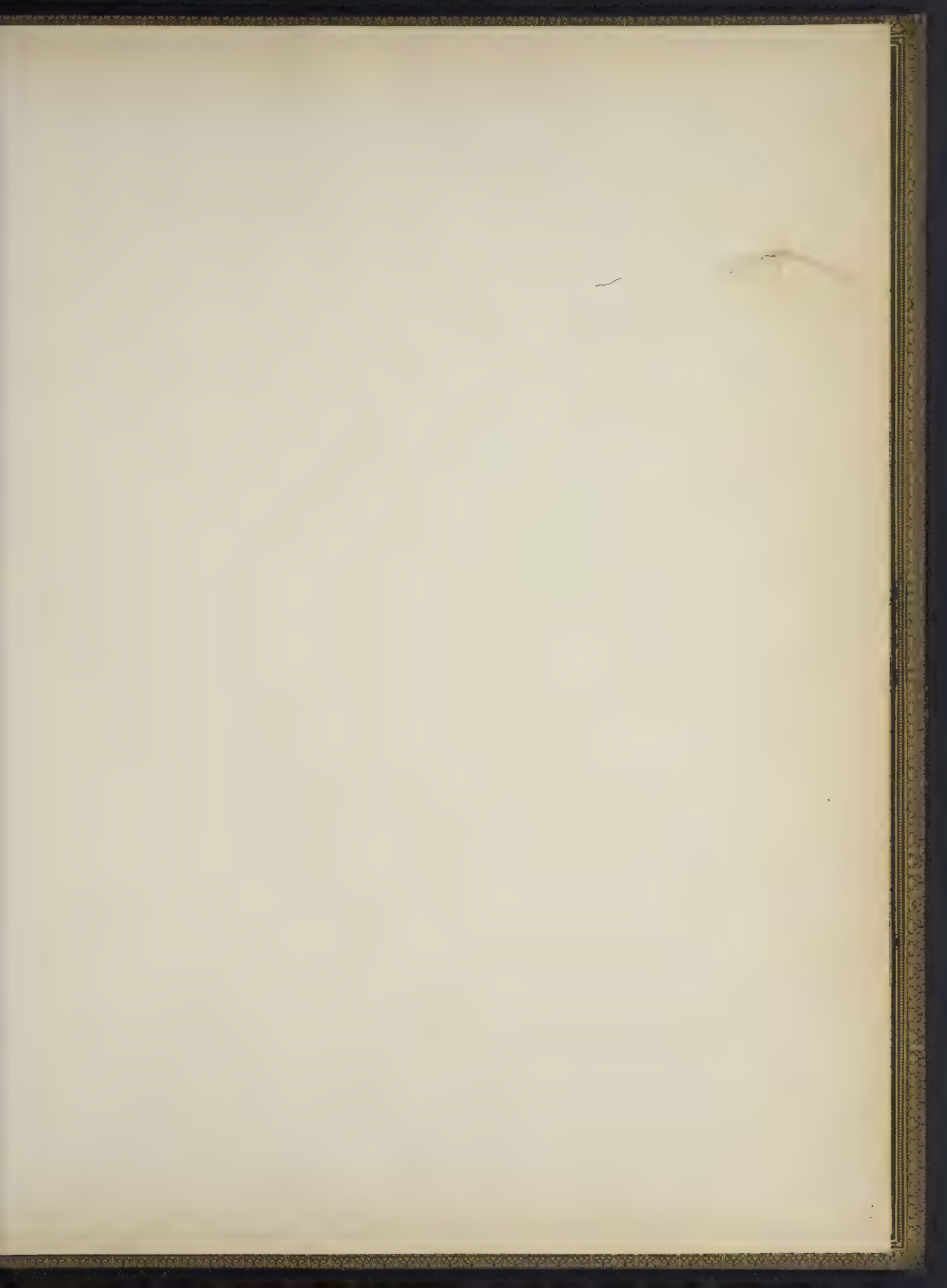
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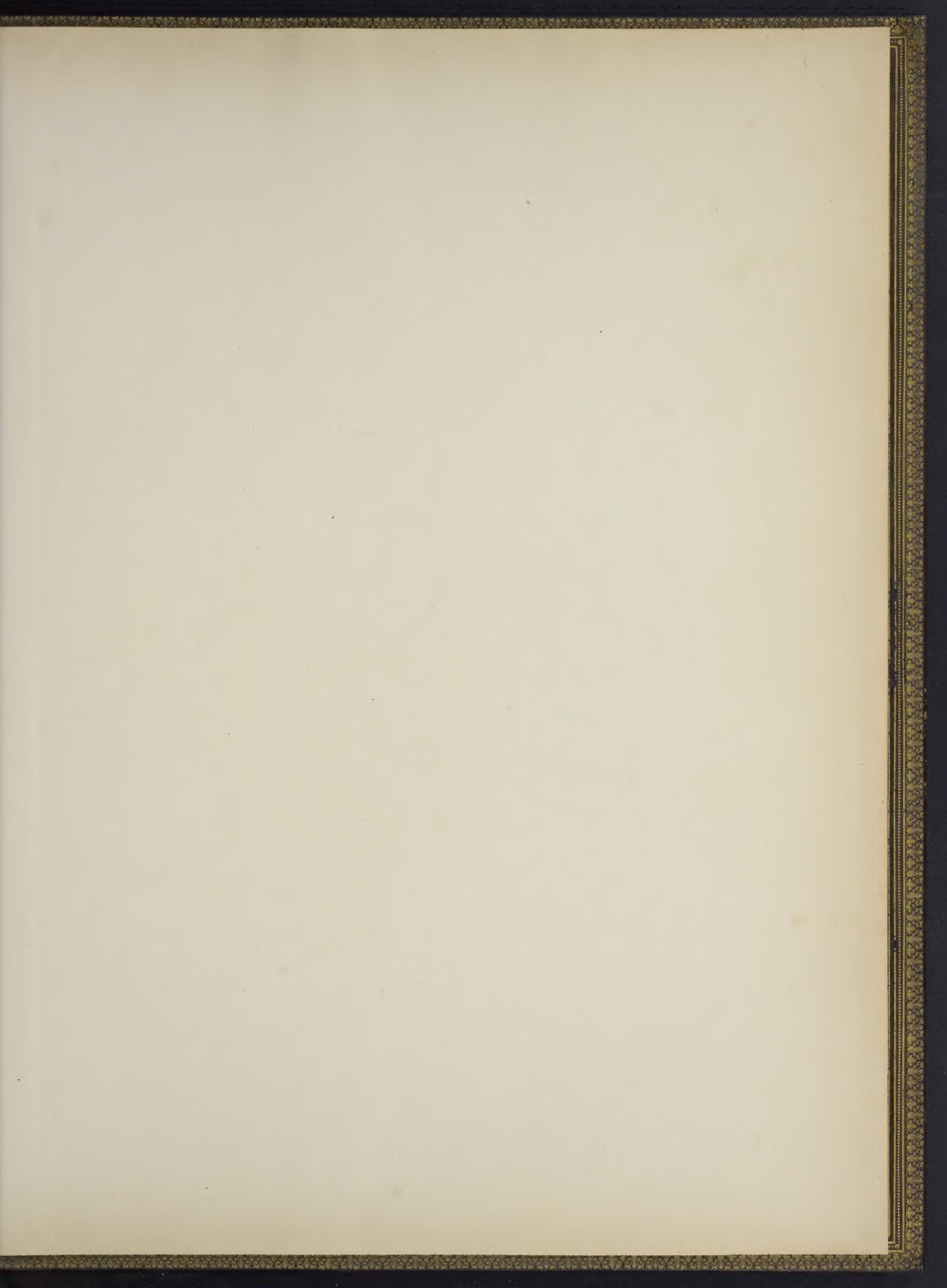
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